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of color and handling are displayed. In choice of subject they have in view only how far it will serve their peculiar tricks. The subject must convey no sentiment—call up no emotion, awaken no interest. With them, a picture like the "Linen Weavers" is only "another of those ——— stories" as a certain apostle of the new school said when serving on a hanging committee. These men will have their day, but it will be a brief one. Truth is powerful and will prevail.

Why do not some of our young American painters give us American subjects, instead of replicas of what Frenchmen have painted even so much better? Why do they leave a foreigner like Hovenden to paint the best American historical picture of the period, while they content themselves with French and Bavarian peasants or the Parisian *demi-monde*? Why not some of the grandeur and natural beauty of their own land, instead of the everlasting and insipid Seine? And they are as unpatriotic in everything else as in art. One of them after a sojourn of nearly ten years in France, only returned to his native land to escape the conscription, while he would avoid all the duty he owes his own country. Another told me he didn't wish to live in such a country as this, and never associated with Americans in Paris. He is obliged, however, to send his pictures here to get the necessary American dollars to prolong his existence in a land where he tries to be neither foreigner nor citizen.

It would not be such a calamity if France, "on account of the tariff," should shut the door on them (which she is too wise to do), for they would then return and become acquainted with their own countrymen and do their share in advancing their own nation in its progress,—as far as they are capable of doing.

When these men are perfectly independent of any assistance from this side of the water, they may assume any attitude they please; but as long as they claim or depend on our assistance, they should express a little more loyalty to things American.

American art will never be built up by such men—they never build anything. They would destroy or hinder the growth of American art, were their efforts of any importance.

The earnest men, working here among us, casting their lot with us, are the men who will help make the close of the nineteenth century famous in the history of American art.

FRANCIS A. SILVA.

ELMIRA COLLEGE, of Elmira, N. Y., has begun the formation of a Permanent Art Gallery, to contain representative works of the best American artists. It is proposed to make the collection purely and distinctively American, and to utilize it partly as an adjunct to the department of art instruction in the college. The establishment of the gallery was mainly due to Mr. George W. Waters, director of the college art department. Among the paintings already secured, as the nucleus for the gallery, are works by J. B. Bristol, J. R. Brevoort, William H. Beard, Harry Chase, Arthur Parton, William Morgan, George H. M'Cord, A. C. Howland, H. P. Smith, Annie Morgan, Carlton T. Chapman, Henry W. Parton and George W. Waters.

ENCOURAGEMENT FOR ART EDUCATION.

THE relation of the individual and the State in reference to all educational matters in America differs radically from those relations in States whose organization was originally based on the principle of monarchy. In the latter, as all rights came down by concession from the sovereign, so the duties, which have amongst them that of providing for education, were paid by him—everything was his and he only looked after the education of what was his own. So art schools and academies were a part of all advanced European civilization. We have begun from the bottom, on the inalienable rights of the individual, and no branch of education has attention paid it except by the growth of a public demand for it. And as the arts come last in their call for culture, and the recognition of their need, they are only reached when a general primary education is provided for,—art being a luxury, not as rich furniture and great display are to the wealthy, but as the solace after labor, and the compensation for the lack of the means of enjoyment which fortune gives,—the luxury of the poet and student; less important than the solid culture, and therefore to be worked for after the culture is attained;—luxury only as being in the ordinary sense unnecessary—many people being able to dispense with it in any form, though most people, rich or poor, demand and get it in some form. Poetry makes its own way and has its schools everywhere;—music will have its development;—the church, the theatre, the festive gathering, the family circle have their uses for it—choral, orchestral, operatic, negro minstrel—all kinds of motives claim its utterances;—in one shape or another every responsible member of the community does his part (finding his own gratification therein), towards the "encouragement" of music, *i.e.*, by paying the musician. People go to hear philharmonic concerts who enjoy the philharmonic music; to the opera if they like Patti or Nilsson; and to the minstrels if that is their standard; and with, perhaps, a contribution towards the maintenance of the church choir, they have done their duty and not thought of it.

The graphic and plastic arts, seem to stand in quite a different relation to modern society, whose platonic admiration of them, while never leading to enthusiasm (imagine the New York people in such a *furor* over any picture, by anybody, as the Florentines went into over a work by Cimabue!) and rarely to an attachment based on true sympathy and comprehension, continually move it to do something for their encouragement. Rich men do their part sometimes by buying pictures of high reputation, generally from abroad and from men who have no need of encouragement; the true connoisseurs amongst them, because, having studied art seriously, they care only for its best results;—the ostentatious and ignorant amongst them, by ordering a collection through the dealers or by *carte blanche* orders on the men whose reputation for high prices has reached them; sensible men of moderate means invest some of their savings in pictures which they like, or more disinterestedly in those of men whom they know and like with the just feeling that

every picture is the expression of the painter's individuality; and the general public, without any pretension or ostentation, goes in for chromos and illustrated books. Our government does, and can do, nothing directly to foster art, for various reasons unnecessary to define, though other governments form public galleries and found art schools. For this purpose, and in a modest way, our municipalities might perform for us what centralized governments do for their people.

All that the public in its collective capacity can do, or will care to do at present, is to encourage good book illustration, and in this the *Century*, *Harpers'*, and other magazines and periodicals lead them intelligently, and provide an education which illustrators and publishers must profit by. So far art will care for itself, but further the public intelligence does not go. The most elementary general education in any of the higher forms of art is wanting. There are a hundred people who understand music so far as to be able to listen intelligently to a symphony or sonata, where there is one who can understand the merits of a true color composition or the refinements of a noble drawing. With all the common talk of the great masters, how few there are who can honestly say that they prefer the old masters to the modern; Botticelli to Jules Bréton, Veronese to Meissonier? The difference is as great as between Bach and Strauss—Palestrini's *Miserere* and the *Marseillaise*. The first thing is to drop pretension and humbug, and admit that we don't admire and don't appreciate that older and purer form of art, which more than any other the world ever saw was Art for Art's sake. Let us even confess that such a standard is beyond modern attainment, and then think what is to be done.

But first let us be sure that anything is worth doing. Are painting and sculpture objects to which the State or community profitably may devote its resources? In other words does modern society owe art anything? We leave the moral consideration and that of the possible aid which the arts may give to the ecclesiastical interests, to the care of whom it may concern;—as publicists and economists we have first to consider its purely educational and its industrial values—the former, indeed, is too evasive a subject to be treated of in the summary manner in which journalism must treat it, if at all, and we may limit ourselves to regarding it as we do the fostering of any value-producing occupation.

This question fairly posed answers itself. Is it worth while to do as the French, English and most European governments have done—apply the public resources to the development of art as applied to manufactures, or as followed purely for its immediate results. The pecuniary value of the pottery of England has probably been increased ten-fold by the application of the knowledge of art to it. Carpets, stuffs of all kinds and articles of household utility have not only greatly extended their markets, but have greatly increased in value, making it clear to all who will see, that the most utilitarian nation which ever existed finds beauty pay, and art schools a good speculation. But we have no central government capable of comprehending the

true bearing of the question, or of exercising intelligently the functions of Art Directorship, if, even, constitutional objections left any hope of the Federal authorities turning their eyes that way. Fortunately, perhaps, it is so; for the decoration of Washington and the distribution of legitimate Federal art patronage do not excite the desire to see a school of art at Washington under the direction of an art committee of our Representatives. It may be necessary in order to keep the interests of art education in appreciative control to keep it away from Washington, and under an unofficial management. New York, Boston and Philadelphia have taken steps in this direction. The important thing is that these steps should be taken in such a way as to be most effective and most uniform, that the best art education should produce the most value. The union of the voluntary bodies interested in art education, and the agreement by them on some programme for the general good and the choice of the agencies to be employed, seem to us a thing to be hopefully suggested as the only substitute for the official action impossible to us. A convention of delegates from all the art museums and municipal art educational institutions could discuss and arrange a system of education which might not only be the best, but, by the magnitude of the movement, attract support and the means of activity from the most remote and unexpected quarters, being, as it then would be, a movement in the advantages of which the most remote and insignificant communities must participate. Let the National Academy, as the senior of all our art institutions, take the initiative, and a convention of the Boston, New York, Philadelphia and other organizations would soon be able to find the clue to the problem, what can the people of the United States do to remedy this entire want of Federal official action in this field of utility? Our forces are now divided, and to a certain extent wasted, for want of intelligent direction. Different systems of instruction harass the learning youth, and of these some, imperfect and pernicious, fill the minds of the students with ideas difficult of eradication. There seems to me no way of creating a central authority and beneficent direction except in this convening of the institutions which have the primary art schools in their control and the highest interest in their efficiency.

W. T. STILLMAN.

On the occasion of the New York Press Club's inauguration of its new building, No. 120 Nassau Street, on the afternoon and evening of June 17, the parlor was hung with a small but interesting collection of American paintings which attracted much attention. Among them were "The Blacksmith" and "Puss," by Walter Shirlaw; "Moonlight," M. F. H. DeHaas; "A Daughter of Eve," T. W. Wood; "An Idyl," Constant Mayer; "Coming From the Field," William Morgan; "He Toils at Eighty," J. G. Brown; Hunter's Camp in Winter," Albert Bierstadt; "A Midsummer Afternoon" and "Cool November," Carl C. Brenner; "The Page," J. H. Dolph; "The Birthday Card," De Scott Evans; "Open your Mouth and Shut your Eyes," Seymour J. Guy; Llewellyn Castle, Wales," George F. Fuller; "Duck Brook, Mt. Desert, Maine," George Hetzel; "Roses," George C. Lambdin; "Newport, Isle of Wight," Joseph Lyman; "Sunset near Creedmoor, L. I.," Charles H. Miller; "Mother and Child," E. Wood Perry; "Warming Up," P. P. Ryder; "Christmas Eve," F. Schuchardt, Jr., and "Gleams of Sunshine," R. M. Shurtleff.